

increasing amounts of advertising dollars into network and spot television, the favored medium for creating a positive image. The percentage, however, has dipped. Taking up the slack are newspaper supplements and a slight increase in national women's magazines. Print media is becoming more popular as a vehicle for delivering cents-off coupons and promotional tie-ins.

higher-priced Ultima II, Natural Wonder for teenagers, and the two-year-old skin care line, European Collagen.

In addition, Revlon has introduced a new face for Ultima II, having replaced 10-year product spokesperson, Lauren Hutton, with Kim Alexis.

Although the company's sales are off, this mass marketer continues to hold a 28% share of the market. Revlon manages to hold this share, however,

nearly \$400,000 in newspapers, making it one of the larger users of the medium. In newspaper supplements, Revlon's ad budget was \$275,000.

Maybelline

Maybelline's \$28 million advertising budget continues to position its brands as "fine makeup for a good price."

The company is willing to spend large sums to maintain its 13% market



**Cover Girl®
Oil Control Make-Up:**

- No Shining
- No Streaking
- No Yellowing
- No Fading
- All Day.

And here's the truth too—
no more oil.

As a free skin—
that's the promise of a very
special make-up. Cover Girl®
Oil Control. Its lightweight
water-based formula is
designed to keep your skin
looking fresh and clear
all day long. It's the only
make-up that works without
clogging pores.

To make this oil-free skin
look and feel even better,
use Cover Girl®
Translucent Powder and
Powder Brush. Their natural
softening effect
helps keep your skin
looking up there for
hours.

And Oil Control
to help skin. It's made
with Avobenzone and
Squalene. Oil Control
Oil Control Make-Up
Translucent Powder.

Cover Girl's sales were up last year by 20%, a sure sign that the brand's clean, fresh-looking advertising strategy is working.

Maybelline stresses product benefits in magazine and television ads. This print ad for mascara emphasizes that it conditions as it thickens.



If you care what you wear
on your lashes, get Great Lash.

Save your time and effort.
Look good. That's the only
beauty secret that counts.
It comes from the way you
care for your skin.
But there's more.
It's the way you care for your
lashes. It's the way you care for your
Great Lash.

The mascara that conditions as it thickens.
Maybelline

Magazines, newspaper supplements and newspapers, however, have enjoyed a steady percentage, about one-third of the over \$300 million spent to advertise cosmetics. Print has allowed cosmetic marketers to pinpoint specific targets for brands skewing to teenagers, young and middle-aged women. Magazines have been popular because colors and shades can be portrayed accurately and the product's features can be explained.

Revlon

Fighting two poor years in a row, Revlon has boosted advertising by a "tremendous" amount, according to a company spokesperson. The volume is up for network television although national women's magazines are receiving slightly greater allotments.

Revlon's difficulties stem from the mass marketer's enormous size. According to expert observers, Revlon's image has been dispersed over too many cosmetic brands. Revlon sells the

with a \$22 million ad budget, an amount smaller than several other mass marketers.

Revlon spends a high percentage of its media dollars in network television, some \$10 million of the overall \$22 million budget. Spot television receives another \$4.3 million.

Even with the large television outlays, however, Revlon is a big spender in national women's magazines. In 1982, Revlon allocated more than \$7 million to the medium. Revlon spent

share. Its \$28 million budget is topped only by Cover Girl.

Maybelline's Dial-A-Lash, a revolutionary mascara introduced two years ago, continues to sell very well, according to Robert Schreiber, advertising manager. Other recent introductions include a shine-free makeup for younger consumers with oily skin problems and a long-wearing lipstick and makeup.

Maybelline buys media more flexibly than its competitors. It is one

of the few cosmetics marketers to use radio. Additionally, Maybelline spends a higher proportion, about one-third of its overall budget in women's magazines.

Schreiber expects no basic shifts in media philosophy to occur. However, Maybelline is beginning to use cable. It has bought MTV to promote the new Shine Free line.

Maybelline has held firm on pricing increases, which has helped to spur the brand's growth. Maybelline showed a small percentage increase in sales during 1982; 1983 sales were up by 10%.

Raintree

In late December 1983, Noxell Corporation decided to drop advertising for Raintree, a moisturizer which had been backed by a budget exceeding \$6 million.

The category of skin moisturizers had become highly competitive following the introduction of S.C. Johnson's Soft Sense and extra marketing efforts by Jergens Lotion and Procter & Gamble's Wondra.

The decision to stop advertising came after the account switched from SSC&B to Backer & Spielvogel. The new agency had recommended substantial increases in advertising.

There were a lot of theories about why the brand was dying, according to a source close to the business. But most agreed that it was not a problem with the brand but a marketing strategy problem, the source said. At the same time, competition was becoming so heated that the brand was running out of power. Door-delivered brands also reduced Raintree's share.

Adding to Raintree's problems was the death of long-time product spokeswoman, Natalie Wood.

Vaseline

Chesebrough-Ponds commands a 24% market share with Vaseline Intensive Care. The company's nearest competitor in hand and body lotions is Jergens with a 11% share.

Vaseline targets women 18 years and older with a concentration against women 48-49, according to associate product manager, Lee Cuthbert. The primary advertising goal is reach, with a secondary objective being frequency and continuity, he said. Nearly all of the brand's budget goes into television, with the main percentage in network

**Because every skin is different,
you need skin care that's different.
You need Mary Kay.**



The very things that make your skin unique make it necessary to care for your skin a special way. Factors such as race, age and hormone balance, your environment and exposure to the sun, as well as your skin's natural oil production and moisture retention, matter. Together, they make your skin unlike any other.

Mary Kay is specially formulated for your individual skin type.

When all else fails, the secret beauty secrets every skin has special needs, Mary Kay offers you a variety of Mary Kay skin care products that have been scientifically formulated to bring out the natural qualities of your skin. Whether it's dry, normal, oily, or sensitive.

We don't just tell you about skin care, we teach it.

At Mary Kay, we believe the best way to learn about skin care is through personal instruction. That's why you'll work closely with a professional Mary Kay Beauty Consultant. You'll learn about Mary Kay's Four Steps to Beauty, a four-step skin care system based on products that work together to make your skin completely radiant.

Even women who think they know about skin care, find it makes sense to start using the secret skin secrets to their skin. And one with it.

The right beauty regimen with the right products is the difference you're looking for to keep your youthful look. That's why the more you care about your skin, the more you need Mary Kay.

Mary Kay Cosmetics

Mary Kay is seeking to position itself as the beauty expert for skin care. Print advertising builds on that premise and also helps to motivate the Mary Kay salesforce.

L'Oreal uses a minimal number of elements to emphasize repositioning in an effort to reach upper end of mass market.

L O R E A L



Now, Shadow Riche. Powdered Satin.

It's staggering. The effect L'Oréal has developed is so subtle, capable of blending like layers of light to form the most eye-opening results.

LOREAL

television. Although Vaseline was not advertised in magazines during 1983, Cuthbert noted that there is a possibility that the brand may use the medium in 1984. The only print currently employed is free-standing inserts for promotions.

Product extensions have been introduced to Vaseline Intensive Care, a dermatology addition in 1980 and last

summer, Herbal and Aloe. Unlike Intensive Care, it is positioned to cure beauty ailments. Intensive Care is advertised as therapeutic.

Special attention has been paid to promotions of Herbal and Aloe. During the summer months of July and August, the line extension was advertised in flights on network television, using the summer season to highlight the

product's ability "to make your tan look better longer."

Ponds

Chesebrough-Ponds' cosmetic entree into the moisturizer skin care segment, Ponds, cannot outspend Oil of Olay whose budget exceeds \$28 million. Ponds stretches its \$7.3 million budget with a creative theme that works to enhance the brand's image as a highly effective skin care product.

Over \$6 million of Ponds' advertising budget is allocated to network television. The small remaining dollars are divided among national women's magazines.

Pond's cleanser and dry skin cream

The large advertising outlays behind the brand also have not hurt its burgeoning position in the marketplace. Cover Girl is spending upwards of \$30 million, putting it in first place for the largest advertising expenditure.

Two-thirds of the brand's budget goes into television, with some \$22 million in network television and a small amount in spot television. \$9 million is slated for women's magazines.

Cover Girl's Moisture Wear continues a strong battle with Revlon's Natural Wonder, using Stephanie Powers to target the brand to women 25 years and older.

more promotional money into discounts, leaving few upscale lines.

Accompanying the brand's transition to upscale was a massive increase in advertising outlays. The ad budget doubled in 1982 to more than \$8.5 million, with \$7.3 million in network television and \$1.2 million in magazines.

Mary Kay

Like its door-to-door competitor, Avon, Mary Kay has experienced a softness in recruiting salespeople. Growth of the 20-year-old company had been surging during the last five years, but during 1983, sales were up during the first three quarters of the year by 18%. The company had grown

Media breakdown by top cosmetic ad spenders in 1982

	Total	Magazines	News sups	Net tv	Spot tv	Net radio	Spot radio	Outdoor	Newspapers
Oil of Olay	\$27,597.7	\$4,795.5	—	\$18,909.2	\$3,893.0	—	—	—	—
Maybelline	27,993.1	9,892.1	—	15,570.0	2,531.0	—	\$ 41.5	—	—
Cover Girl	30,822.6	9,089.3	—	21,975.4	95.3	—	—	—	—
Revlon	22,134.4	7,152.6	\$275.8	10,365.0	4,341.0	—	—	—	\$362.4
Estee Lauder	11,137.7	2,912.8	364.0	—	7,860.9	—	237.9	—	432.3
Vaseline	11,491.0	814.2	—	9,828.2	848.6	—	.2	—	—
Mary Kay	7,639.9	1,963.4	489.6	4,135.2	—	—	520.6	—	527.1
L'Oreal	8,492.5	1,236.9	—	7,255.6	—	—	—	—	—
Pond's	7,364.6	630.0	—	6,125.3	—	—	—	—	—
Raintree	6,066.4	1,172.8	—	4,301.3	609.3	—	—	—	—

Source: LNA/PAR

are advertised nationally on television as the product that beautiful women around the world use to care for their skin.

Much of Pond's network television time is daytime with small amounts in early news and prime time. Although the brand manages to seem like a big television spender, product manager Laura Klauberg notes that no one is able to outspend its chief competitor, Oil of Olay.

Cover Girl

Cover Girl is benefitting by its strong singular link with Christie Brinkley. Aided by price increases on its best-selling items, Cover Girl staged a strong performance during 1983, up 25% in dollars. In units, the brand was up 5%.

According to vp and corporate secretary, Robert Lindsay, the company puts a high stake on the value of Stephanie Powers. Lindsay noted that she was voted one of the most believable commercial product endorsers on television.

L'Oreal

L'Oreal was given a new push last year with a new repositioning and repackaging to portray to consumers to change.

The brand has been repositioned in the upper mass market but is sold in drug and mass merchandising stores. L'Oreal's move resulted from a realization that a gap needed to be filled in the marketplace between costly brands.

Drugstore lines were tending to put

from \$53.7 million in 1978 to \$304.3 million in 1982.

Mary Kay used network television for the first time in 1982, which caused an increase in the budget to more than \$7 million.

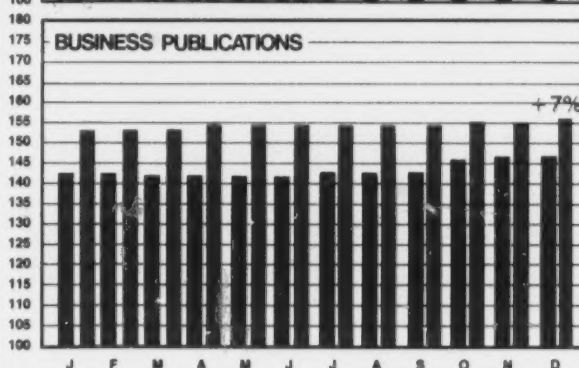
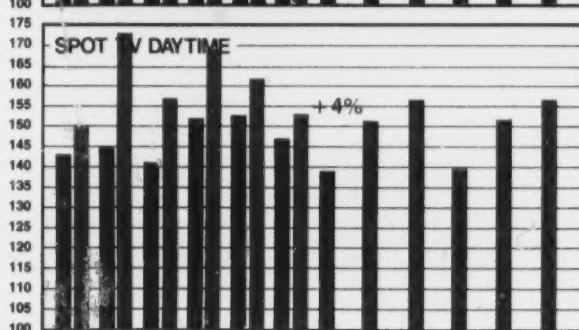
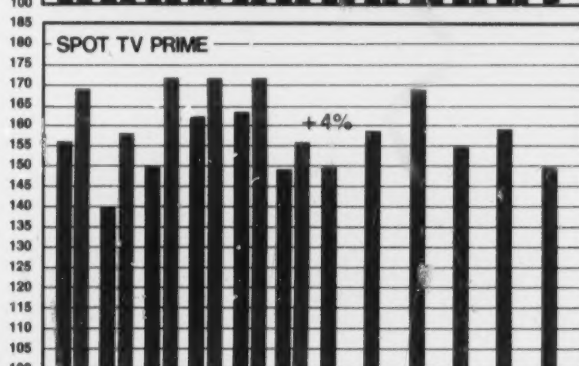
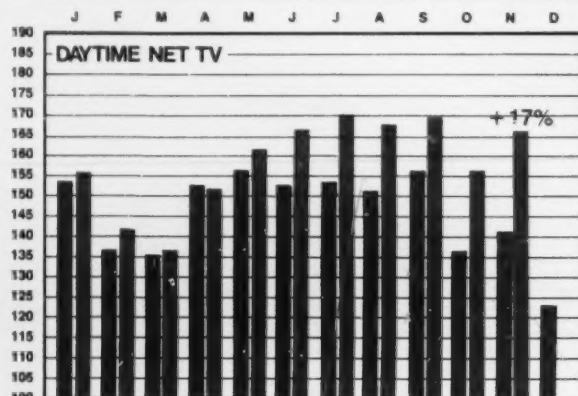
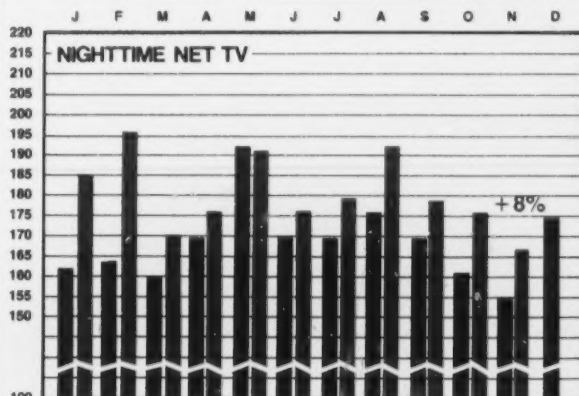
This year, however, the company is taking a wait-and-see attitude about network television advertising, according to a company spokesperson. It wants to watch the results of a reinforced incentives system before determining whether it can justify the expense of network television.

The medium has worked well in the past for the company, however, serving as an effective stimulator for the company's sales representatives and a recruiter for additional sales personnel.

Rebecca Fannin

MEDIA COST INDEX

Black bars index for 1982; color bars 1983; base year 1977



The rate-change plottings for this month show some interesting changes.

The **network tv** categories are both up over Nov. '82 with **daytime** being the most aggressive — an increase of 17%, up from 14% in October. **Nighttime** rates, while up 8%, are down from 10% in October and 9% in August and September.

Network radio, after a rate surge in October (up 12% over Oct. '82), reverted to a 5% increase for Nov. '83 over Nov. '82, much in line with the 2-5% increases shown for most of 1983.

Business publication rates, after trending downward in the month-over-month comparisons since June, turned upward in December (7% over Dec. '82), which fits in with the 7.3% increase predicted in *Decisions'* annual rate-increase forecast (Fall Special 1983 — page 25). An interesting note: Several of the publications in our sample have held to their 1983 rates.

Among the other print media: **supplements** are holding at the November level — up 17% over Dec. '82; **newspapers** are holding at a 10% increase; **outdoor** is also holding at 10%; **consumer magazines** are repeating 7%. And, as forecast earlier, it looks like magazines will come in at plus 9% in January.

The Media Cost Index reflects trends extracted from available sources. This analysis uses standard competitive report sources to develop comparable costs that reflect monthly cost trends by medium. Where industry competitive sources are unavailable, selected cost data from SRDS are sampled.

Sources: **Nighttime Network TV** — Cost per average 30-second spot, 7:30-11 p.m. Monday-Saturday and 7-11 p.m. Sunday from Broadcast Advertisers Reports' (BAR) Network TV Service. **Daytime Network TV** — Cost per average 30-second spot, 10 a.m.-4:30 p.m. Monday-Friday from BAR's Network TV Service. **Network Radio** — Cost per average 30-second radio announcement from BAR's Network Radio Service. **Spot TV — prime and daytime** — Cost per 30-second spot, Monday-Sunday from BAR's Spot TV Service.

Consumer Magazine estimate based on reported SRDS cost of a page, four-color in 40 national consumer magazines, as reported by Magazine Publishers Assn. **National supplements** estimate based on published (rate cards) costs of a page, four-color for the national supplements. **Daily Newspapers** estimate based on Newspaper Advertising Bureau report of SRDS costs per page line of a sample of 786 newspapers weighted to represent the universe. **Business Publications** estimate based on reported SRDS cost of a page, four-color in 48 publications representing 42 business and professional classifications. **Outdoor Posters** based on estimate prepared by Institute of Outdoor Advertising. Spot Radio data to develop a continuing index are not available at the present.

How to read: Media Cost Index reflects latest available costs compared with base year 1977. Percent change shows rate of change from the same month in previous year.

MEDIA COST INDEX (continued)

Black bars index for 1982; color bars 1983; base year 1977

